

THE MEMBERS MAGAZINE OF THE NATURAL
HISTORY MUSEUM OF LOS ANGELES COUNTY

Terra

VOL. 16/NO. 3 WINTER 1978



65 and Still Growing



**Anniversary Annals of the Museum,
from the Grand Opening to the New North Wing.**

TERRA-fy A Friend and FLY Away A Winner!

Snare New Alliance Members

THE CONTEST!

1. Paid-up members of the Natural History Museum Alliance are eligible to participate in the contest and to receive prizes. As soon as a new member's dues are received in the Alliance Office, that new member also is eligible to participate.
2. Former Alliance members may be recruited as "New Members" provided their memberships have expired prior to September 30, 1977.
3. Each new membership must be accompanied by the following information:
 - a. New member's name (preceded by Mr., Mrs., Miss., or Ms), address, telephone number, and ages of dependent children, if any.
 - b. A check made payable to "Natural History Museum Alliance" in the amount of the annual membership desired:
\$ 15 Active
25 Contributing
50 Supporting
100 Sustaining
 - c. Name, address, and telephone number of the Alliance member who obtains the new membership and who is participating in the contest.
4. The contest starts immediately. All memberships must be received in the Alliance office by Friday, April 14.
5. All winners will be notified by mail on May 1.
6. All prizes must be used up by December 31, 1978. Any not used by that time automatically will be forfeited.

PRIZES:

1. Prizes for obtaining new Museum Alliance members will be Gift Certificates for merchandise in any one of the Gift Shops or Bookstores of the Museum (including the shops in the Page Museum of La Brea Discoveries).

Members obtaining a total of 5 new members will receive a \$25 Gift Certificate
Members obtaining a total of 10 new members will receive a \$60 Gift Certificate
Members obtaining a total of 15 new members will receive a \$100 Gift Certificate
Members obtaining a total of 20 new members will receive a \$150 Gift Certificate

2. **GRAND PRIZE:** The Alliance member who obtains the most new memberships over a minimum of 25 will receive the Grand Prize. In case of tie, the winner will be the person whose final membership arrives first in the Alliance Office.

The Grand Prize winner will select one trip for two people from the following four offerings:

- a. A 3-island 10 day package trip to Oahu, Maui, and Hawaii, including round-trip air fare from Los Angeles; transportation among the islands, to and from airports and hotels; use of an automobile on Maui and Hawaii. Accommodations at Kona Village will be American plan. Other island accommodations will be European plan.
- b. July 8-22, 1978—10-day conducted tour of the Canadian west coast, including Indian villages and sites in British Columbia.
- c. August 2-13, 1978—12-day conducted tour of Indian ceremonials and villages in the Southwest.
- d. October 8-15, 1978—8-day Fall Foliage trip to New York, with emphasis on natural history aspects.



The Members Magazine of
THE NATURAL
HISTORY MUSEUM ALLIANCE
of Los Angeles County
VOL. 16/No. 3 WINTER 1978

contents

This edition of TERRA highlights events of our Museum's history during the sixty-five years since it opened its doors. It has been written especially for us by Gretchen Sibley, Education Specialist Emeritus, who is currently writing a longer history of the Museum. TERRA Contributing Editor Sibley also chose the photographs from the Museum's archives. This article is but another example of Miss Sibley's generosity to the Museum.

Recent photographs and duplication of old archival material by Larry Reynolds and Armando Solis.

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65 and Still Growing

Anniversary Annals of the Museum,
from the First Bird's Nest to the New North Wing.

The Prologue



Julia Bracken Wendt's Heroic Figures would soon grace the Rotunda.

A Gala Celebration

It started at the "foot of the mountains and the broad expanse of fertile San Fernando Valley," and "shifted to beautiful Exposition Park and the streets of the city."—November 5 and 6, 1913, two gala days for the city of Los Angeles. On November 5 crowds gathered at the San Fernando Reservoir to see the Owens River water gush forth to meet the needs of the growing city which now numbered over 300,000. The following morning the streets of downtown Los Angeles were filled with citizens enthusiastically watching the great parade to celebrate the arrival of the water and the opening of the million dollar cultural cen-

ter in Exposition Park.

The Los Angeles Times described the parade as a great military, civic and industrial pageant that stretched for three miles over Los Angeles streets, while 100,000 people applauded. The parade was three miles long and took one hour and fifteen minutes to pass a given point.

"The wheels of commerce stopped while commerce itself went on parade; the machinery of a great municipal government halted while the civic pride ran high over the inspiring spectacle that covered a flag-draped path from Temple and Spring Streets to Exposition Park.

"Women showered flowers on aqueduct officials, the police and fire departments and

upon the marines and sailors who brought the savor of salt to the big jubilee and joined in the enthusiasm of a big moment in the history of Los Angeles. From towering buildings came roses and carnations and chrysanthemums to make a fragrant path for the feet of marching National Guardsmen, cadets and musicians and for automobiles in which rode the men in whose care is the molding of the city's destiny. Back of all the civic array and supplementing the outpouring of public servants came a wonderful troop of industrial floats reflecting something of Southern California's great payroll that makes possible the building and expansion of cities and voting of aqueduct bonds."



Entrance to Agricultural Park about 1880. The park was renamed Exposition Park in 1910 when the cornerstone was laid for the Museum.

The parade formed at 10 A.M. at Temple and Spring Streets and a bomb was fired to announce the beginning of activity. Public officials made up the first part of the parade beginning with elected officials and finally adding representatives of the "bacteriology and chemical laboratory, inspectors of fruits and vegetables, meats and sanitary conditions, the fire department and waterworks." One mile of floats followed, prepared by such groups as Baur Pottery Co., Kellogg's Ant Paste, Cawston Ostrich Farm, Holmes Disappearing Bed Co., Morehouse Mustard Mills and the Raymond Stone Co., which contributed ten horses carrying a block of granite. In all, eighty organizations were listed and fourteen bands.

By 11 A.M. visitors began arriving in Exposition Park while the band entertained in the sunken garden. At noon the ceremonies began with the laying of the cornerstone for the Armory. Guns roared and an appropriate address was made by Brigadier General Wankowski.

In the center of the sunken garden was a wooden platform covering the area where an elaborate fountain was to be erected. Plans included a hundred-foot shaft surrounded by sculptured pieces depicting scenes of the early

history of Los Angeles, plans that were never to be realized. Senator Works, representing President Woodrow Wilson, dedicated the site with an address, and as he stepped from the platform "a thin jet of water lifted itself from the spot where he had been standing, and spread, plume-like, thirty feet above the heads of the cheering multitude." This was water from the Owens River Aqueduct.

From 12:30 to 2:00 an informal reception was held in the California State Exposition Building.

At 2:00 P.M. a crowd of about 10,000 gathered at the steps of the Museum of History, Science and Art to hear the opening talk from Captain John D. Fredericks. "No single feature of the day-long celebration was provocative of more eager interest, as was shown by the fact that the conclusion of Captain Frederick's speech was the signal for the storming of the great treasure house of archaeology, history and art by the multitude. Many in the first rush had to be turned away but between 2 and 4 o'clock P.M. nearly 10,000 persons passed in and out of its doors."

The Museum opened again that evening for a reception for distinguished guests. "The

members of the board of governors of the Museum were all conspicuously present. William M. Bowen, president of the board, vied with Dr. George F. Bovard in attracting attention because of their high statures. R. W. Pridham, Arthur Benton, Howard Robertson, Dr. Anstruther Davidson and A. F. Rosenheim were all decorously draped about the rotunda, where handsome scagliola pillars and potted palms and ferns formed a harmonious background."

Agricultural Park

The development of the great cultural center was a remarkable step in the history of Exposition Park. It had started in the early 1870's as Agricultural Park, set aside for agricultural fairs to encourage farmers and stock men. Since the park was outside the Los Angeles City limits, it was soon taken over by private owners, gamblers and associated people working outside the law.

Late in the 1890's, Judge William Miller Bowen became aware of the park problem. He taught Sunday school at the University Methodist Church just north of the park, and



Judge William M. Bowen,
father of Exposition Park.



Theodore Roosevelt visited La Brea tar pits in 1912.

reported that his class was "becoming so noisy and generally untamed that we had to hold our sessions in a room well away from the rest of the Sunday school." Since he saw the boys traveling south after class each Sunday, he finally followed them and reported, "I found what proved to be the usual Sunday carnival of coursing, drinking and gambling in full swing, and three bars running full blast. It became clear in a very short time that the vicious influences here were more than undoing the work we were trying to do in our Sunday school class. This was a plague spot infecting the entire community and destined, if left alone, to bring us all into ill repute." Fair activities were left to a few dilapidated buildings while the rest of the park was devoted to activities deplored by Bowen.

The Reverend Francis M. Larkin, new minister of the church, Bowen and several lawyer friends, including Howard Robertson, took steps to clean up the park. The political and legal problems faced were complicated and difficult and could easily fill a book, but in 1904 Judge Bowen took the case to court and by 1908, after a great battle, established the land as official state property. From the struggle

emerged a piece of property purged and ready to accept the cultural center Bowen envisioned for the City of Los Angeles.

Howard Robertson wrote, "My dream of a museum for this city dates back to about 1900. As a member of the Cooper Ornithological Club, I became aware of the need for a repository for scientific specimens—and a place where they could be studied. Individual club members were amassing separate collections which could be of only limited value—combined they could serve the entire community.

"This dream, however, took several years to materialize. Eventually it became tied in with the dreams of others and resulted in the development of Exposition Park."

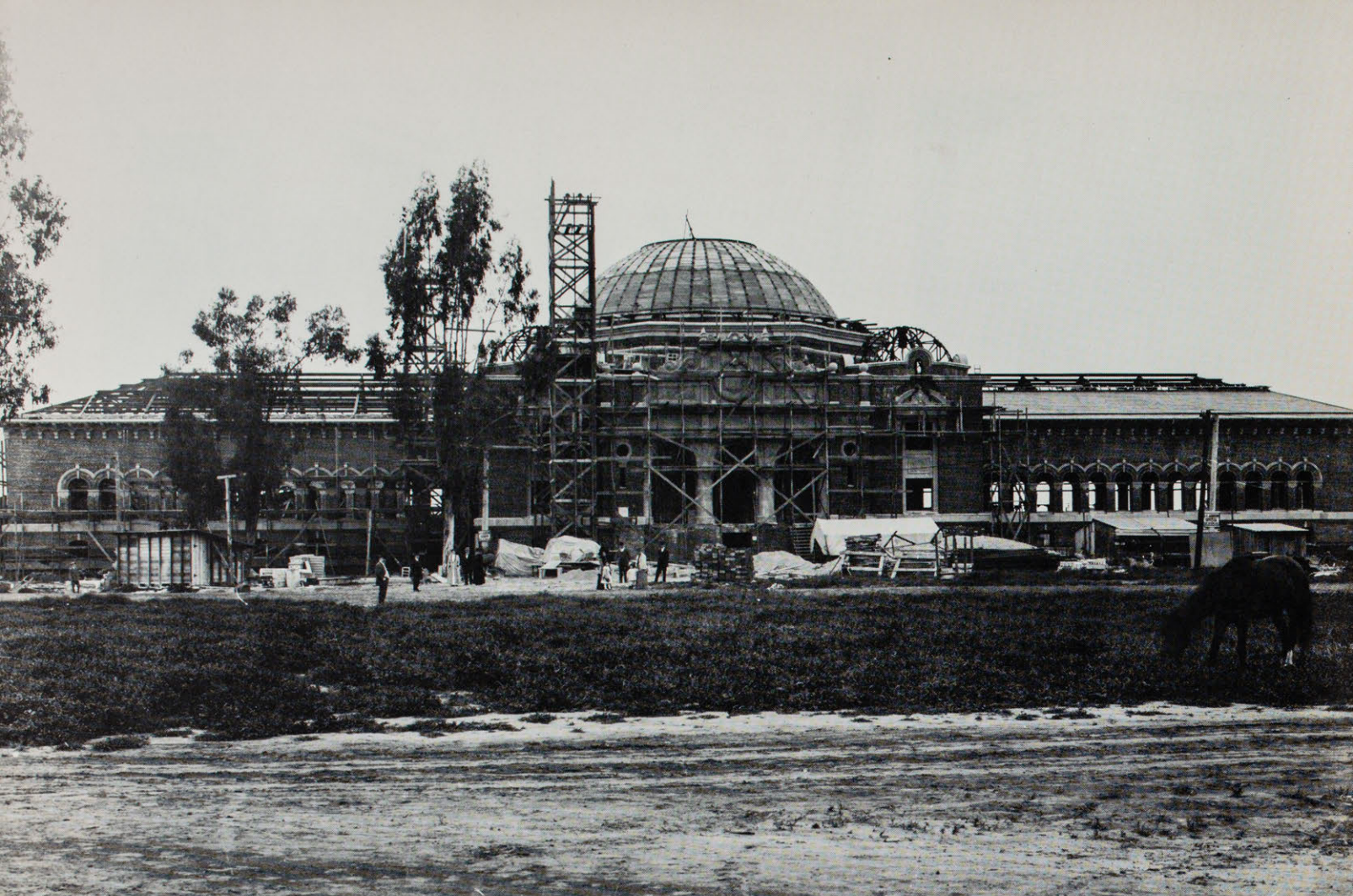
Robertson also reports, "The case [to free the park] was settled to his (Bowen's) satisfaction in the fall of 1908. Mr. Bowen came to my office smiling with considerable elation. We spread out a piece of wrapping paper on the desk, sketched in the park boundaries, and began laying plans for putting the land to good use as a cultural center. At last, here was the place for a museum! We selected the site for it—the site on which it now stands—and drew it on the wrapping paper."

Scientific Discoveries at Rancho La Brea

During the time the park battle raged in court, things had been happening at Rancho La Brea. Ida Hancock and her son, Allan, had become wealthy from the oil found on the land. Previous to that time the family had partially existed on funds from the sale of asphalt deposits near their farmhouse. Animal bones were often found in the material and tossed aside as the remains of farm animals. In 1905 John C. Merriam of the University of California at Berkeley became aware of the value of these bones, for they were from fossil animals which had strayed into what he called, "The Death Trap of the Ages."

Merriam and his workers collected material, took it to Berkeley, studied it and published scientific and popular papers on it. However, he was never able to finance a comprehensive program.

Professor James Z. Gilbert, science teacher at Los Angeles High School, was also digging nearby on the Rancho. He was able to rouse the enthusiasm of his students to excavate, but he too needed more funds to continue. He was a



The original Museum building under construction.

member of the Southern California Academy of Sciences and in 1909 took his plea for help to this interested group. The first one to answer his need was John D. Hooker, responsible for the 100" telescope on Mt. Wilson. But the Academy too contributed: \$500 at this time. Requests for funds were also sent to Los Angeles City and the County Board of Supervisors. Both responded with both money and interest and all of this was feeding into the establishment of the museum which would house the fossils. In 1913 the county and its new museum were given exclusive rights to excavate at La Brea.

Establishment of a Museum

As soon as Agricultural Park became free state property, the state was encouraged to move the race track to the south of the property and build the State Exposition Building for the Sixth Agricultural District and also to provide an armory. The city was asked to undertake the landscaping and care of the park and the county agreed to build a museum to house history, science and art collections.

In 1910 a fifty-year lease on the northwest corner of the park was secured by the county from the state, plans were made for both the museum and the State Exposition Building

(now the California State Museum of Science and Industry), funds were voted and groundbreaking took place that year.

On February 7, 1910, a contract was made between the County of Los Angeles and the Historical Society of Southern California, the Fine Arts League, the Southern Division of the Cooper Ornithological Club and the Southern California Academy of Sciences. These organizations, in view of their experience, were to take care of collecting and installing exhibits and the county would take care of expenses, maintenance and operation. The Board of Governors was made up of representatives of all cooperating organizations.

On Saturday, December 17, 1910 the cornerstone of the Museum was laid by the Grand Master of the Free-Masons of California. It was an occasion attended by thousands of dignitaries from universities and government offices as well as many citizens. The christening of Exposition Park and the buildings was done by Judge Bowen's daughter, Mary Spencer Bowen, "a pretty miss of perhaps 16, garbed in pink." She "accepted the handsomely engraved silver goblet from her father and poured the water upon the cornerstone." The water was brought purposely from Owens River. Today the goblet is in the collection of the History Division of the Museum.

The Museum building was completed by the close of 1912, a building dominated by Spanish Renaissance architecture composed of a rotunda with three large wings. The north wing was to house the history exhibits and the library, the south wing was reserved for science and the west wing for art. The building was a major achievement, erected at a cost of about \$250,000.

During these years William Mulholland was involved in a remarkable project to bring water from the Owens River to Los Angeles. As the building program in Exposition Park drew to a close it was decided to celebrate both the arrival of the Owens River water and the opening of Exposition Park at the great two-day celebration described above.

The First Director is Chosen

Howard Robertson was commissioned by the Board of Governors to find a director for the new Museum. He chose an old friend, Frank S. Daggett, who was officially appointed on November 6, 1911. Like the directors who followed him, he developed the museum according to his strengths and abilities. This pattern is so pronounced that the history of the museum will be considered here in periods related to terms of office of the directors.

THE BEGINNING

1911–1920

When the new director, Frank Daggett, arrived in Los Angeles in December of 1911, he found a new Museum building almost completed. However, since they were still working on the floors, he commented, "I have been making an office of my trunk at the hotel." By mid-January the office furniture, Mr. Daggett and his typewriter moved into the Museum.

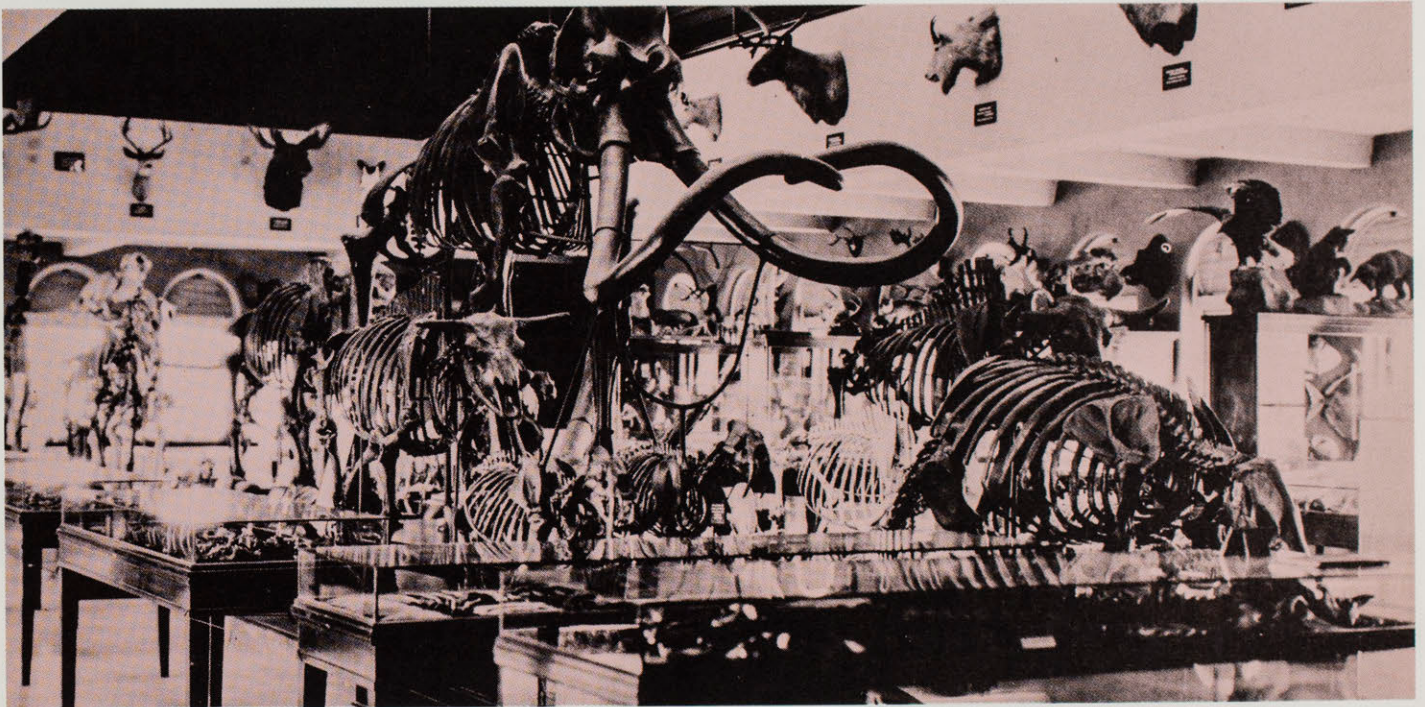
Daggett was soon involved in the meetings of the Board of Governors and becoming better acquainted with these people who had many ideas about the governing of the Museum and

the collections to be incorporated in this new treasurehouse. Howard Robertson later recalls that he and Daggett stood in the Museum looking over the wide expanse of emptiness wondering what they could find to put in it. The day after Christmas found them on a short field trip along the San Gabriel River bottom where they found the nest and four eggs from a willow goldfinch. This was to be the first item accessioned in the records: A-1.

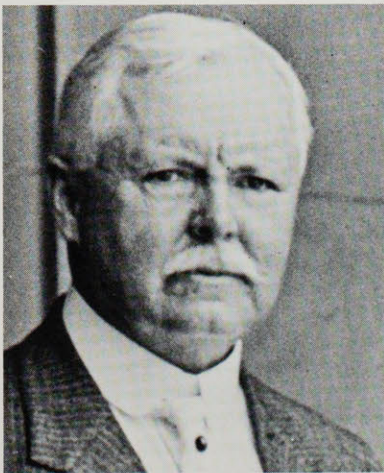
After moving into the building, Daggett and Robertson allotted exhibit, storage and office

space to history, science and art. Collections began to arrive: from the Ramona Chapter of the Native Sons, the Yates Natural History collection from Santa Barbara, the fossils from La Brea which the Southern California Academy of Sciences had been mounting at Los Angeles High School, as well as material from many other organizations and private owners.

From the annual budget of \$20,000, Daggett was able to begin hiring help and purchasing flat-top cases for exhibits, office furniture and equipment. Sixty-seven years later many of



Science exhibits were crowded into the south wing.



Frank S. Daggett
(1875–1920)

Frank S. Daggett was chosen to be the first director of the Museum in 1911, just before the building was completed. Daggett was chosen because of his experience as a business man and educator and because of his knowledge of natural history.

Daggett was working at the Chicago Grain Exchange when he was offered the directorship of the Museum. Earlier he had lived in Pasadena, working in his brother's law office for eight years and serving as president of the new Cooper Ornithological Club. On December 11, 1911, Daggett and his wife left Oak Park, Illinois to spend the rest of his life in California.

From all reports, this tall, dignified, white-haired man was a fine person and a good administrator for the Museum. His letters indicate a kind man, interested in the staff and visitors to the Museum. Early in 1912 evidence of his ability to handle people was expressed in a letter to Dr. Joseph Grinnell at the University of California in Berkeley, "You see it's something of a proposition, with nine bosses, to get everything started. However, by breaking the news gently at first, then a little more insistent later on, I can generally get them in line..."

For eight and a half years Daggett worked hard to fill an empty building, choose an adequate staff and provide a program for the community. He served the new Museum well and gave it a healthy beginning.



History exhibits occupied the north wing and the library was in a corner of the mezzanine.

those sturdy oak cases and desks may still be found around the Museum.

There was no one trained to design exhibits or print labels and clerical help was hired by the hour. Each collection was put in a case and small labels attached, but this pattern did not vary greatly from that employed in most museums of the time. In the middle of all this work the new roof began to leak and had to be repaired during the summer.

La Brea animals were gradually installed in the south wing, marching down the center of the hall and facing the rotunda where people would see them as they entered the building. Until they were moved in 1976 they still stoically faced the old east entrance, though for years people were greeted by rear ends since the public entered the new south entrance and finally walked into the back of the gallery. Animal-head trophies from wealthy hunters of Los Angeles lined the inner wall of the mezzanine and the rest of the natural history collections began to be crowded into the remaining space, ancient and modern animals side by side.

History collections were also coming in rapidly. The Southern California Historical Society brought in many objects, a collection from the Chamber of Commerce was added and many public spirited individuals brought in their private collections of historic interest. Both the Historical Society and the Cooper Ornithological Club moved their libraries into the Museum and the new library was established on the mezzanine above the history exhibits in the north wing.

History and science exhibits were installed and presentable by early 1913 and Daggett invited the public to visit the two galleries. Visitors enthusiastically crowded in to see the treasures.

While the science organizations and the Historical Society had been in existence for a number of years, had their own collections, members with outstanding collections and the knowledge of collections in the community, the situation with art was different. Daggett was not able to progress rapidly with art. The Museum owned no art and the entire exhibit for the opening of the Museum had to be bor-

rowed. During the two years of preparation, sixty-eight old masters were borrowed from their owners in Los Angeles and another one hundred-and-fifty exhibits were the work of local artists. From the beginning the Museum was doomed to controversy with artists. Each artist had to submit to have his work hung. But the California Art Club snubbed the opening because they wanted to put in their own exhibit.

Twenty-six canvases were borrowed from New York and the newspapers picked up one interesting point from the list of these borrowed paintings—a nude by Childe Hassam. "Will the Childe Hassam cause a storm of protest? Will mothers forbid their children to go into the gallery? Will ministers declare the gallery a corruption of morals because a nude figure is exhibited? ... 'a nude'—two little words in the list, but they gave the committee chills and fever." But from an article printed in *Society Magazine* later, we see that the daring committee hung the picture! "One looks for the unusual in unusual people and when they send us inferior results we sigh and wonder. So



The original art wing of the Museum.

did I feel when gazing on Childe Hassam's 'Nude.' What a disappointment when one recalls other work he has done—badly drawn—composition also is poor and the colors have little value." The nude was seated decorously with her back to the visitors!

The Doors Are Opened

By November 6 the Oriental rugs and potted plants were in place in the rotunda; paintings were two and three deep up the walls of the art gallery; the history exhibits were dominated by an air shaft from the Battleship Maine and a full suit of Japanese armor; and the Rancho La Brea animals overshadowed the vast science exhibition. When the doors opened at 2 P.M., Robertson said people "flowed in like a tidal wave."

A few history and science exhibits are mentioned in the correspondence file of the directors for the first twenty years, but no records were kept. Only the art department kept records. Before the Museum was opened the

Board of Governors hired a clipping service. One would think that would give an excellent record of happenings at the Museum for any mention of the Museum in local papers was clipped and sent to the Museum. But at that point an interesting phenomenon occurred. The Art Department was in charge of the clippings. Since they were interested only in art exhibits, those were the ones pasted in the clipping scrapbooks and only a few of the rest were later found buried in the library. In the current study these have been brought out to be included among the records.

The exhibits in art were often one-man shows of local artists or traveling shows sent from the eastern museums. Art associations began bringing their shows to the Museum, and the names of some appear over and over again in the records. These included the California Art Club, the Photographic Salon, the Book Plate Society, the American Federation of Arts and an increasing number of others as the years passed.

From time to time a few art objects were purchased or were given to the Museum. The

first purchase was the group of "Heroic Figures" which Julia Bracken Wendt was commissioned to sculpt for the center of the rotunda. The bronze statuary was not completed in time for the opening, but was unveiled at a special ceremony on Sunday afternoon, May 30, 1914. (See TERRA, Vol. 14, #1, pages 9-12) It still stands, eleven feet tall, the first public statue in Los Angeles.

In 1913 the Museum opened with only seventeen employees, but this number too increased as professional people were added to handle the history and science collections. By 1916 most of the Rancho La Brea material had been excavated and the tons of bones had to be cleaned, identified, marked and stored.

Perhaps because of the director's interest in birds and insects, personnel was hired to handle those two fields in the Museum. Even the assistant director, Mr. Harry Swarth, was an ornithologist. It is of interest to note that of the seven directors, three have been ornithologists.

Many dignitaries visited the Museum in its first few years, particularly in 1915 and 1916,



After the picnic! Defender's Day in the Park was held in 1917 to honor 1500 men drafted for World War I.



The first arms and armor hall exhibited the collection of General Harrison Gray Otis.



Mr. and Mrs. Thomas Edison stand next to Director Daggett after their visit to the Museum in 1915.

during the celebration of the opening of the Panama Canal. The Museum featured a Pan-Pacific exhibit. President William Howard Taft and Thomas Edison arrived on September 15, 1915. Theodore Roosevelt had stopped by the tar pits in 1912 and visited the animals being assembled at Los Angeles High School. In July, 1915, he came again, this time to see the Museum and the new display of the animals. Apparently he made a good friend in Daggett who wrote to the Roosevelt Memorial Association in 1919, suggesting a national holiday on Roosevelt's birthday. "Washington, the Father of our country; Lincoln, the Emancipator;

Roosevelt, the American."

Others visiting after the war included Prince Axel of Sweden and William Jennings Bryan.

World War I

On April 6, 1917, the United States declared war on Germany. Apparently there were few changes in the Museum; however, Exposition Park often became the staging ground for rallies, encampments, speeches and other activities related to the war. We have one interesting picture of Mr. Bowen out among the washtubs in which food was being cooked for a

great crowd on Defender's Day in the park.

By 1919 the war was over and the pace at the Museum quickened. Those empty halls once viewed by Robertson and Daggett were now overflowing and plans for expansion were made.

On April 4, 1920, Frank Daggett died of a heart attack while visiting in Redlands. He had performed his tasks well at the Museum, which had a successful beginning and outgrown its building in seven years. It was time for changes, including a change in directorship.

In the interim, Howard Robertson became acting director.

A TIME OF EXPANSION

1921–1939

William A. Bryan came to the Museum at a time when great plans for expansion were underway. However, the move was not greeted with enthusiasm by all. The first building was on land leased from the State of California and the boundary to the west was just a few feet from the building. Beyond was city land employed as a city playground. The battle was on! The Board of Supervisors wanted to lease the land for the new structure and the city, along with emotional taxpayers, would not think of interfering with the play of little children. It became so serious that plans were being made

to abandon the Museum and build the large structure in Hancock Park. Finally in December, 1922, the city relented, moved the teetertotters, slides and swings to the southwest corner of Exposition Park and gave the county a fifty-year lease on the property west of the building.

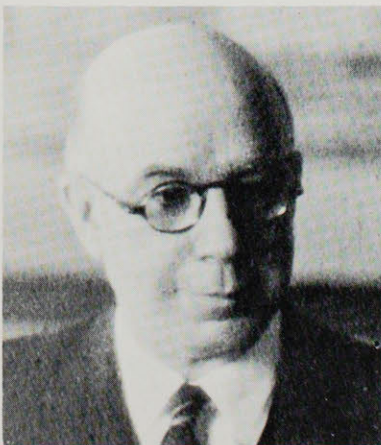
Funds were supplied for the first eight units anticipated for the enormous complex. Unit I was completed and opened on November 11, 1925. It was connected to the old building and intervening walls opened as needed. It extended west to the hallway by the public

elevators. The old science wing became Hancock Hall and Charles Knight painted the famous view of the ancient asphalt pits for the south wall. Both history and science exhibits were moved into the new building and art galleries were also provided.

For a number of years there had been interest in developing habitat groups and the new units were designed around the habitat halls. These halls were to become a source of great controversy. One supervisor was instrumental in securing the Leslie Simpson African Mammal collection and another was collecting North



From the Museum entrance stretches the Sunken Garden, the Armory in the distance and the State Exposition Building to the right.



William Alanson Bryan (1875–1941)

William Alanson Bryan was the second director of the Museum, serving from 1921 through 1939. He was born and raised in New Sharon, Iowa, and graduated from Iowa State College. For one year he served as assistant curator of ornithology at the Field Museum in Chicago; while at the museum he was appointed to study the fauna in the Hawaiian Islands for the United States Department of Agriculture. He was also a curator at the Bishop Museum of Ethnology and Natural History in Honolulu and professor at the University of Hawaii. While visiting with his brother-in-law in Pasadena, he heard of the

position at the Museum and applied for it. He was appointed director and began the longest term any director has served at the Museum.

Bryan had a great responsibility, for he lived through the building of two new units, suffered from the problems created by the Great Depression, and saw a great increase in exhibits and collections.

Bryan was a short man who walked about the Museum with a rapid jog, checking the various activities and work of the Museum, and showing a great interest in his employees. The staff was small in those days and a family spirit prevailed. While it was not always peaceful and harmonious, there was a personal concern for each employee. Some called him a "benevolent tyrant."

American mammals. Difficulties developed over the relative importance of the two collections and their placement in the Museum. The problem worked its way into the taxidermy department, with two groups of taxidermists, both working in the same room and not speaking. One taxidermist went over Bryan's head to take directions from his County Supervisor. By 1927 the rift reached the papers which blew it up out of proportion. In time the publicity led to a Grand Jury Investigation of the Museum and, according to the papers, Bryan and the two taxidermists were fired. However, there is no evidence of that in the records of the Museum beyond the fact that one taxidermist's job was abolished. Bryan is reputed to have had his heart attack about that time and went to Europe for a rest. Bryan himself called it a "breakdown." Dr. John Comstock, formerly of the Southwest Museum, was brought in as acting director and later remained at the Museum as head of the science department.

By this time the second unit of the Museum was being planned and construction was soon underway with one exception. With great foresight, the building was built right up to the south edge of the land leased from the city and state with no provision for the front steps. If they were to be built, they would have to be in the middle of the street. Another battle raged, first to get the street re-located and second to decide where to put it. Though the building was completed in 1928, it was late in 1929 before the problem was settled and the postponed opening set for November 7, 1930. The disputed street now curved gracefully through the park to accommodate the new building.

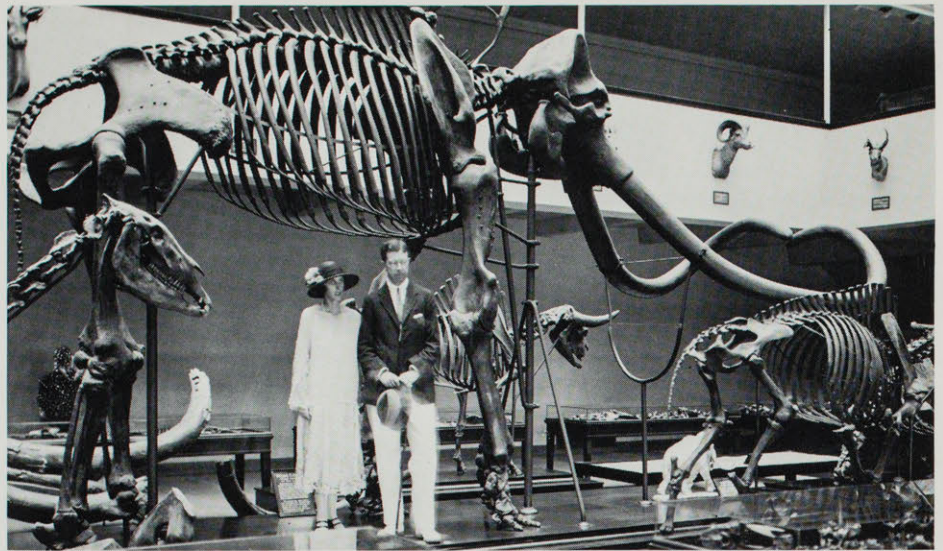
A new taxidermy shop was also built across the street from the Museum. This kept certain unpleasant activities and odors from the Museum but the neighbors complained from time to time.

Important people still visited the Museum, first the Duke of Alba arrived from Spain in 1924. Later Roy Chapman Andrews dropped by and in 1926 Prince Gustav Adolphus and Princess Louise of Sweden posed beside the Mammoth.

The Museum's Patron's Association was begun in 1924 and within two years grew to a membership of two thousand. It was instrumental in publishing the Museum Graphic, the first quarterly publication for the entire Museum. Unfortunately the Graphic had to be discontinued because of the depression.

Friends of our mummy, Mr. Pu, will be interested to know that he arrived during this period and when he passed the customs inspectors in New York, they unceremoniously tore into his wrappings looking for contraband goods. Thanks to the inspectors one can now see Mr. Pu's face and toes!

The Extension Division, the forerunner of the Museum Lending Service was established in 1926 and the following year the Junior Museum was opened in the south end of the ground floor of the old building. The Goss collection, from Mr. Bryan's family, provided the nucleus for exhibits and a program for children



Because of his great interest in fossils, Prince Gustav Adolphus of Sweden and his wife, Princess Louise, visited Hancock Hall in 1923.

was begun. Games, special shows featuring stamps, plants and dolls became annual affairs for the next fourteen years.

The opening of Unit I provided space for additional temporary exhibits. History prepared such exhibits as one on the *American Revolution*, *Colonial Life*, *Andrew Jackson*, *Shelter Cave* and *Early Automobiles*. A Channel Island survey was underway in the science department and this brought in more display material. Other science exhibits included the *Annual Butterfly Exhibit* and one on *Oriental Birds*. Since art exhibits in those years could be installed more easily, many one-man exhibits continued to be shown as well as annual shows for many art organizations. Minutes of the Board of Governors written in 1937 reveal the first suggestion of moving the art to a museum to be constructed in Hancock Park.

In 1932 the Olympic Games came to Los Angeles and most of them took place in the new Coliseum which had been built in the

early twenties and the swimming stadium built for their use. The Museum provided nineteen galleries for an art exhibit from participating countries. July and August were important months for the Museum as visitors to the Olympics poured through the building. From that time on it was downhill for a number of years.

While the Great Depression had begun in 1929 with the crash of the stock market, it was not felt at the Museum until the early thirties. In time the Museum was closed for three days a week, the hours were limited and at one time the entire building was closed for a few months. A few employees were let off, but most were kept because of Bryan's concern for their welfare. At first they were asked to take a three-month, unpaid vacation each year. However this proved difficult and in time their work week was cut. Bryan reported to the Board of Governors that the staff first took a ten percent cut in salary, later a thirty-three-

The first addition to the Museum was built against the street with no room for front steps. Securing land for the steps and moving the street took two years of struggle.



and-a-third cut and finally a fifteen percent cut. Expenses were reduced to a minimum and the exhibits schedule suffered. An interesting expense item was kept: food for an afternoon reception for the opening of a history gallery came to a total of \$5.95. This included tea, sugar, lemon, cheese crackers and cakes.

During Bryan's time there were satellite activities either in operation or proposed: Hancock Park, Otis Art Institute, Big Pines Trailside Museum and a Panama Canal Zone building. Many plans were to be made for a museum at Hancock over the years, but it would be a long time before this dream would be realized. However, the park was developed into a pleasant area for visitors. A low rock wall was constructed around each pit, walks were laid out and grass planted. Bryan brought in one thousand hibiscus plants from Hawaii with which he planned to create a great garden of hybrids. Several life-size La Brea animals were sculpted and placed about the park and on the west side a two-story building for caretakers was constructed. This served as a home for Mr. and Mrs. Bryan for a number of years. It was



The Junior Museum was opened in 1927. Special exhibits and activities for children were provided in the south end of what is now the Division of Education.

In 1932 the Tenth Olympiad was held in the Coliseum. The Museum provided space for an exhibit of representative art from the countries participating in the games.





The staff relaxes at a Christmas party in 1938.

razed later to make room for the Los Angeles County Museum of Art. Perhaps it was just as well, for natural gas escaped from the ground and crept into the house; one occupant in later years complained that when it rained, water collected in the basement and shorted out the electricity.

Early in the history of the Museum, Colonel Otis had given his old home to the county to be used as an art institute. It was placed under the jurisdiction of the Museum where it remained until the forties.

Plans for both the Big Pines and Panama Canal Zone projects died with the onset of the depression.

In July, 1938, the County Board of Supervisors adopted an ordinance setting up five divisions in the Museum, each governed by a

director. Dr. Bryan was no longer director of the Museum, but Director of Finance and Operation. Dr. John Comstock was made Director of Science; Arthur Woodward, Director of History and Anthropology; William Hekking, Director of Art; and E. Roscoe Shrader became Director of Art Instruction (Otis Art Institute). One year later Roland J. McKinney was hired and brought in as Director in Charge.

In December, Bryan suffered his first stroke and resigned from county service. Eighteen months later he was dead. He had lived through nineteen successful years at the Museum, bearing a heavy work load under difficult conditions and producing a fine Museum.

Howard Robertson filled the position Bryan had held until staff changes could be made.

WAR INTERVENES

1939–1946

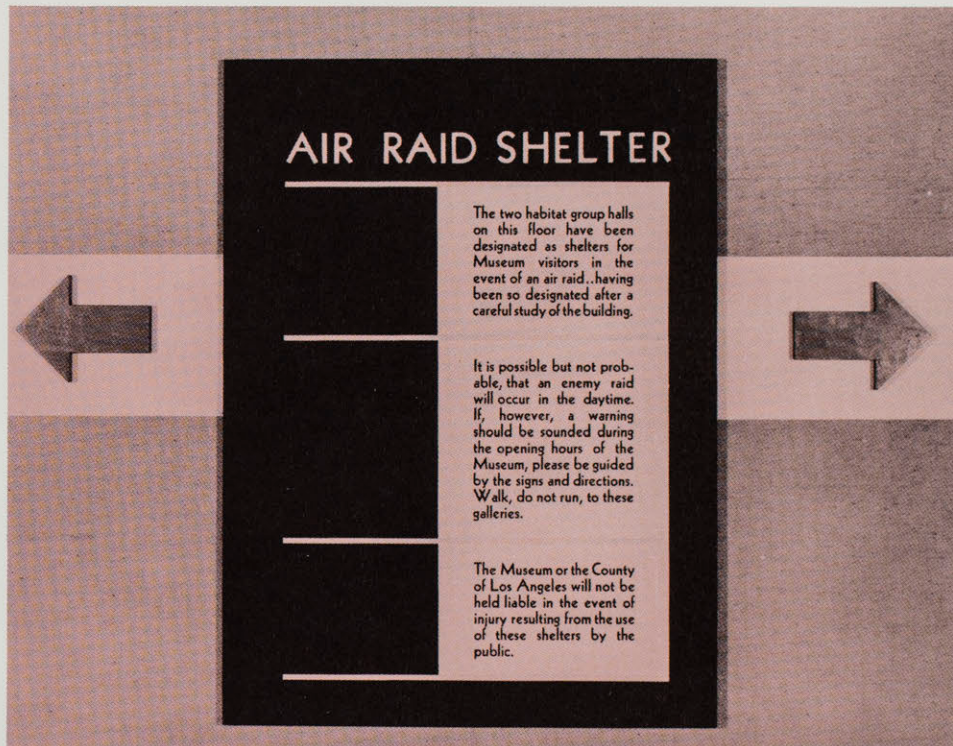
Roland McKinney arrived at the Museum at a time when the country was beginning to pull out of the Great Depression and prospects for growth were full of promise. While his primary interest was in art, McKinney had a vision of melding the three disciplines: history, science and art. This was to be achieved by forming an exhibition department to design exhibits to emphasize the historic, artistic and scientific aspects of a single theme.

His next step was to pull together all educational activities in one department and provide

guides for visiting school classes. Without consulting the Board of Governors, he worked with the County Administrative Officer who came up with a remarkable plan to save money for his indigent program. He would cut back the salaries of the curatorial staff. Members of the History and Science Divisions were brought down from the third floor, put in the Education Department and assigned to teach school classes. They were required to take civil service examinations, put on a six-month trial with the prospect of being fired if they could not teach well. At the same time the directors

of the divisions were demoted to curatorial level, leaving McKinney as the only director.

The new head of education was suddenly surrounded by an angry group of professional historians and scientists. Local and national professional associations came to the rescue and the Board of Governors spent many stormy sessions. They had not been consulted over changes which were already passed by the County Board of Supervisors. The Governors were finally able to protect the professional positions and the well-trained staff gradually moved back upstairs to their work.



The sturdy structure of the Museum building provided an air raid shelter during World War II.



**Roland J. McKinney
(1898–?)**

Roland J. McKinney, the third director of the Museum, was born in Niagara Falls, New York, where he remained until he completed most of his education. Later he studied art in Chicago and also in Europe. While still a young man, the Baltimore Museum of Art chose him as director, in which position he served for nine years. He left Baltimore to accept directorship of the American Paintings Section of the Golden Gate International Exposition in San Francisco.

While in San Francisco, McKinney was asked to become director of the Los Angeles

County Museum of History, Science and Art. He came with an eagerness to develop certain departments of the Museum. With exciting history and science exhibits, he hoped to stimulate public interest. New designs, the flow of ideas through various disciplines and the close ties with education in the community were to revitalize the Museum.

It was an unfortunate time to take on this new job, for internal problems with the Museum and the outbreak of war in 1941 altered his plans.

McKinney stayed throughout the war and in January of 1946 he resigned. We have no record of his life after he left the Museum.

During World War II, a map placed in the foyer of the Museum traced the progress of the war.

Five months later the United States was at war with Japan. With a shortage of gasoline it was not possible for most groups to visit the Museum and the new Division of Education maintained only a limited program. But McKinney laid the foundation for the remarkable educational program that was to begin in the late forties.

The well-constructed Museum building was inspected at the beginning of the war and declared fit for use as a hospital in case of an air raid. The only noticeable preparation was the installation of folding doors in front of each of the habitat groups on the first floor. These doors could be closed over the groups in an

emergency to prevent flying glass. Plans were also made to send type specimens and other valuable material to Denver for protection if necessary.

Exhibits reflected the conflict: *Art Produced by the Veterans of Foreign Wars, Arts and Crafts of the Philippines* and maps indicating the course of the war were placed in the foyer.

The first transportation hall was opened during this period and many small exhibits installed. *From Wolf to Dog* and the *Ascent of Equus* exhibits were built in the old rotunda.

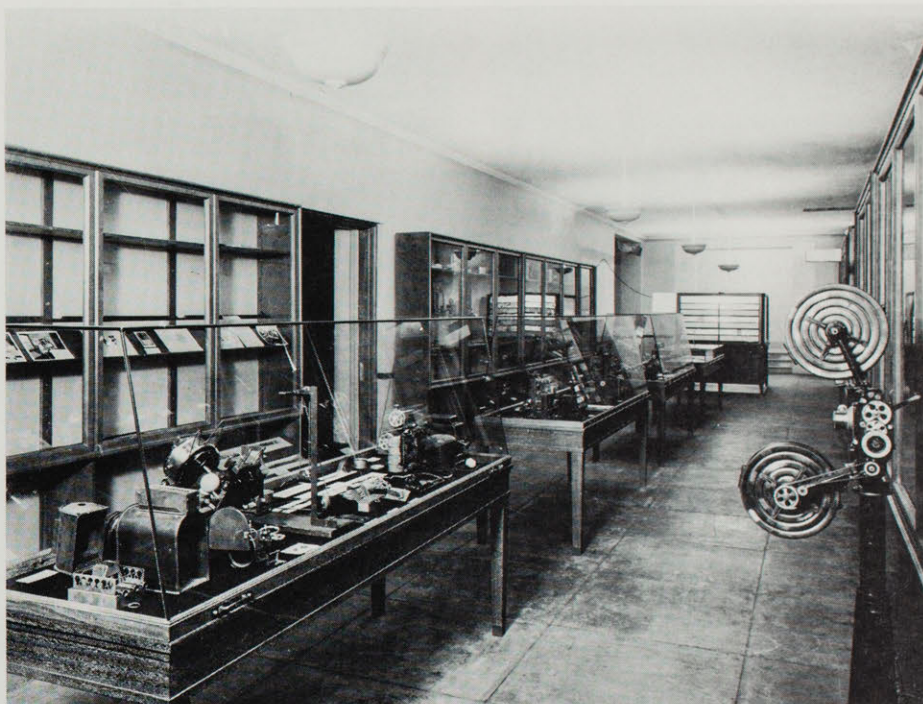
As the war drew to a close, McKinney instituted another fine program in the Education

Division. The Museum Junior program was established, later re-named Museum Science Workshop. While the entire program was to be changed shortly after that, over the next thirty years it would include 3,500 outstanding high school science students interested in spending their Saturdays taking classes with the science curators. Similar classes in both art and history were added later.

In 1945 the war ended; when Roland McKinney was offered a position in New York, he took it and left the following year.

Fred Gehring, Museum Office Manager, was appointed acting director until the next director was appointed.

An exhibit of early motion picture equipment.



Outstanding science students study with Museum scientists in the Museum Natural Science Workshop.



NEW PROGRAMS

1945–1951

James Breasted, Jr., arrived at the Museum on July 1, 1946, and, with him, William R. Valentiner as Director Consultant. Valentiner was a man in his sixties, a well-known art historian with many years of curatorial service in Europe, the Metropolitan Museum of Art and the Detroit Institute of Art. Breasted was to handle history and science and Valentiner was to develop the art program.

With the war out of the way and the economy rising rapidly, it was time for the Museum to surge ahead, and in many ways it did. To be sure the first setback occurred in August with the defeat of the bond issue that was to finance

construction of Unit III. But this did not stop an effort to build a museum at Hancock Park. Once again plans were made to house La Brea animals in the park and a great campaign launched to gain public support for the undertaking. This would require another bond issue, but after many months of hard work instigated by Breasted, this too was defeated at the polls.

In the meantime a number of fine art exhibits was displayed. It began with a fine *Rubens and Van Dyck* show which drew great crowds. The enormous paintings filled the large changing gallery, and because of their size the lovely Tiffany glass ceiling was removed and de-

stroyed. Valentiner explained, "Everybody agrees that it is an ugly feature." Twenty years later Tiffany glass became an art treasure!

Donations from many interested persons in Los Angeles permitted Valentiner to devote seven galleries to the history of art. The first was the Hearst Hall of Ancient Art.

The greatest event was the visit of the Berlin Masterpieces, protected during the war in the German salt mines. With their arrival in January, 1949, the peaceful quiet of the Museum rapidly disappeared. The accompanying U. S. Army set up headquarters in the Education Division, secret service men wandered



Plans for the Pit Museum at Rancho La Brea.



James Henry Breasted, Jr.
(1908–)

James H. Breasted, Jr., fourth director of the Museum, was born in Chicago, the son of the famous Egyptologist, James H. Breasted. The younger Breasted had an excellent education including matriculation at such universities as Princeton, Heidelberg, Oxford and Chicago. After completing his education, Breasted taught at Colorado College, Hunter College and the University of California at Los Angeles, working in the areas of art, art-history and archaeology.

Breasted, the youngest of the Museum directors, came to the Museum full of youthful enthusiasm. Upon his arrival he stated his aim "to bring the Museum into the life of the people of Southern California." A survey of his files reveals fine plans outlined, many of which were realized during the post war period.

After five years, Breasted resigned to accept a position as Chairman of the Department of Art and Art History at Kent School in Connecticut. He has now retired and is living in New Hampshire.

through the galleries, the staff was subjected to a daily security check and twenty thousand people a day lined up, four deep, outside the Museum. It was an exhausting experience for all. Perhaps it was too much for Valentiner, who thereafter chose to work half-time till his retirement in 1951. This move eventually brought in Richard Brown, who would be the first director of the new County Art Museum created in the sixties.

For most of the life of the Museum, the History Division had little encouragement, only one curator and little help. In spite of this the *California Hall* was opened in 1946 and four years later the *Indian Hall*.

One small bomb which was to send out reverberations for many years was planted by the History Division. A small exhibit, *Man and His Changing World*, was placed in one of the ground floor galleries. Its treatment of the equality of the races was several years ahead of its time. Support for the exhibit by the director and staff was not enough to allay the fears of certain members of the Board of Governors and the political climate of McCarthyism did not create a calming atmosphere. The exhibit remained, with slight modification, to be praised and criticized, but not forgotten.

Science too was busy with the opening of such permanent galleries as the *Bird and Small Mammal Hall* and the *Exotic Habitat Hall*,

and individual habitat groups were being installed continually in all four halls.

Breasted made another great stride in Museum history. Because Units I and II were completed at different periods, it had been decided to order the granite slabs to cover the front of the building when construction for both units was completed. But this occurred in the middle of the depression and for seventeen years the building stood with a rough concrete front studded with rusting bits of steel jutting out from its surface at various angles. Breasted requested frescoes, but got gunnite and travertine.

Certain Museum services to the public were also developed during the late forties such as the improvement of the Museum Bookstore. Plans for a cafeteria were realized and the opposition of the owner of the local hot-dog stand was cleverly avoided by Breasted by bringing in the opposition as cafeteria manager.

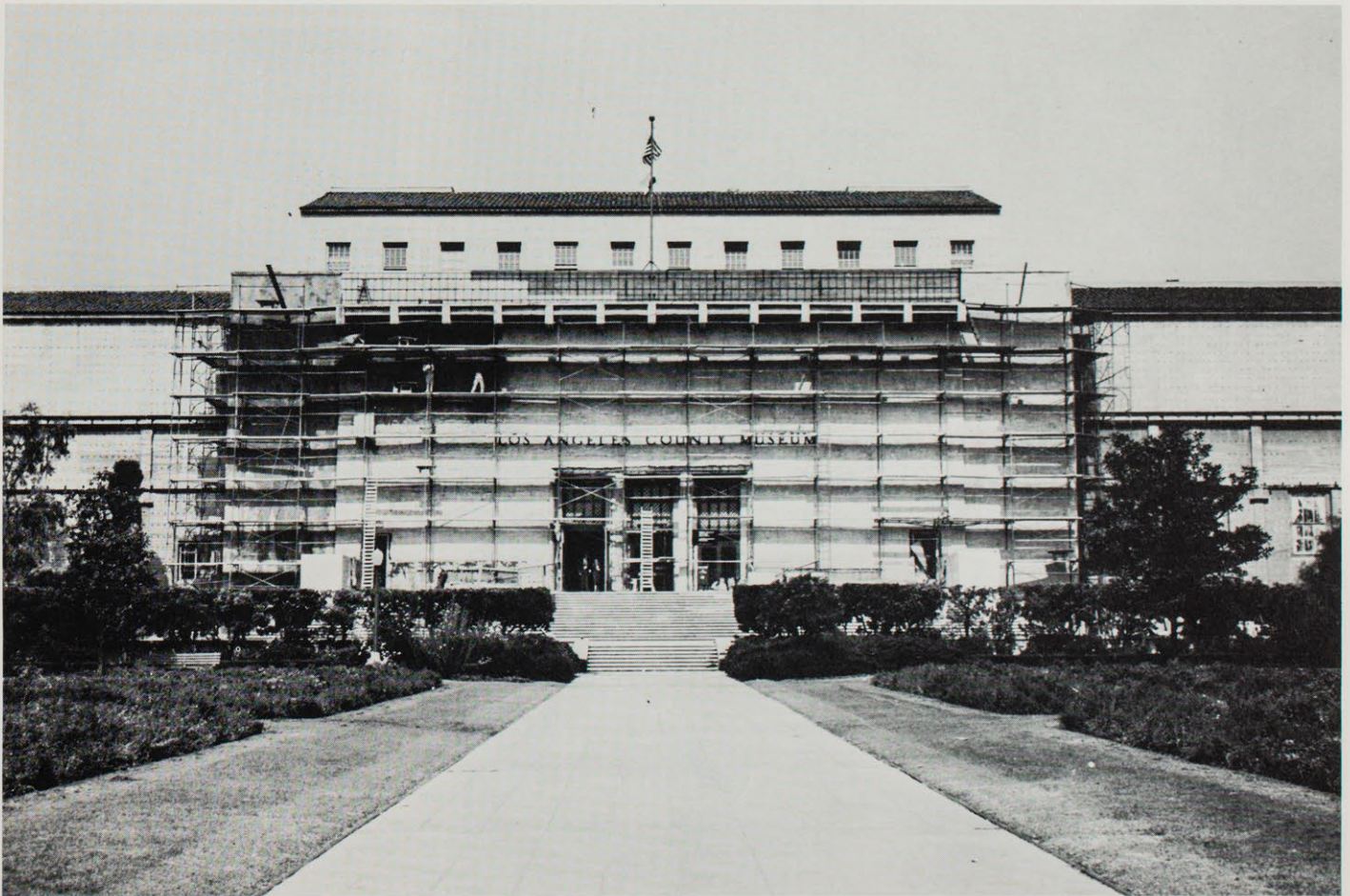
In the ground floor of the old building, the Division of Education added five people to its staff and developed a staggering array of programs. Breasted arranged for weekly Chamber Music Programs to be held in the only auditorium, the gallery which later became the Marine Hall. Documentary and Children's Films became regular series and many special lectures were presented. Schools made good

use of the expanded tour service and the increased material in the Lending Service.

The Museum had come alive! Yet there were internal problems eating away at the energy and enthusiasm. Breasted was young, a perfectionist, and often a hard taskmaster to be resented by many members of the staff. Unfortunately this attitude began to extend beyond the staff. Breasted was accustomed to the more settled ways of Eastern United States and the vigorous, changing attitudes of California were strange to him. He himself felt that he was ahead of his time and though he had accomplished much, he could no longer maintain a productive role in the Museum. In February, 1951, he resigned.

By this time, one may have gathered that it is difficult to be the Director of this Museum. The Board of Supervisors, the Board of Governors, the Museum Alliance, the staff, wealthy donors and other pressure groups: each has a hook in the Director's flesh, pulling him in different directions and often away from his own creative efforts. It takes a strong person to withstand the pain and still maintain personal identity and self-esteem.

Valentiner was chosen as Acting Director in the interim, but found it too taxing. Once again Fred Gehring, Assistant Director, became Acting Director.



After many years, the outside of the building was completed.



The privately funded Sheffler Mexican Expedition in 1950.



Scientists in the Mexican Expedition relax in the river.



The Lending Service of the Division of Education provides museum material for teachers.

TRANSITION

1952–1960

Jean Delacour came to the Museum as its fifth director, in February, 1952, to spend nine years before his retirement at age seventy.

Before he arrived, Delacour asked one of the governors to buy him a house. Behind the house was a lovely garden in need of care. When Delacour heard of it he wrote asking the governor to call the Huntington Library to have the gardeners take care of the garden. The governor was shocked till he found that Delacour had been providing rare plants for the Huntington Gardens for many years.

Delacour had a most favorable reaction to most of the supervisors, governors, staff and the community and enjoyed his period of service.

Since he was a scientist, he began developing the Science Division as a center for research collections, the beginning of accelerated growth for the Division. Cal Tech had abandoned its historical geology studies and offered its fossil collection for sale. Thanks to Delacour this was purchased by the Museum at

half price and added to the paleontological collections.

A number of Museum expeditions were organized by interested citizens during these years. Among them was the Machris Expedition to Brazil and the Garland Expedition to Africa. While the Museum is maintained by county taxes, there is no provision for extensive field work in remote areas. Such expeditions, financed by donors, provide valuable scientific collections for the Museum and are usually the source of plants and animals for the habitat groups. Scientists and taxidermists are also provided with invaluable field experience.

A number of fine temporary science exhibits were displayed such as *Atoms for Peace*, *New Guinea* and the *Phillips Faceted Gems*. For many years the skeletons of modern animals had stood in the north wing of the old building in a room referred to unofficially as the "white bone room." This collection gave way to the new *Hall of Evolving Life*, a beautifully-designed educational display tracing the de-

velopment of plants and animals through geologic time. It was opened before it was completed and, unfortunately, the remainder reached an evolutionary impasse and has never been finished.

On the mezzanine above, the *Insect Hall* also was opened. Both these halls reflect the wonderful designs created during these years by the Exhibition Division.

It was early in the fifties that Delacour and the administration began adding personnel to the History Division and relations between that division and the community were improved. A number exhibits were planned such as *Canada Today*, *Time and Its Measurements* and the *Vroman Photographic Gallery*.

William S. Hart, a former movie actor, left his home to the county and this was first put under the direction of the Museum. Research and exhibits took many months of hard work before the home could be opened to the public as a satellite museum.



Jean Theodore Delacour
(1890–)

Jean Delacour was born in France where he received his education and still maintains the family home, Chateau de Cleres, Normandy, and the garden site with buildings for his living collections of rare animals and birds.

Delacour has spent his life as an ornithologist, botanist and naturalist. Outstanding scientific organizations throughout the world include him as a member; his scientific contacts, contributions and writings are great. He still travels around the world and spends about two months of each winter in Los Angeles.

Delacour, who came to the Museum at another of its difficult times, describes his experiences:

"My tenure of directorship of the Department of History, Science and Art of the Los Angeles County happened to have been one of significant transition. I was in fact the last head of the Department, which was divided into two after my retirement, a perfectly normal development reflecting the considerable growth of the collections, befitting the spectacular rise of all things in Southern California.

"Los Angeles had long been familiar to me, and I had many friends there, particularly among the members of the Board and the staff of the Museum. There had been difficulties in management, which had damaged the morale of the employees and hindered progress. Several Board members believed that I might be

able to remedy the situation. It was quite a tempting challenge, and against the advice of colleagues in the East, I decided to accept it. Although a scientist by profession, I had lived most of my life among works of art and thus acquired some knowledge. I knew I could count on the assistance and support of devoted friends. I certainly benefitted from the cooperation of all inside the Museum, as well as the confidence of the County Supervisors and of the Administrative Officer. All made my work easier and more pleasant.

"I hope that, during nine years, I was able to develop and improve the collections. The fine spirit and keenness of the staff were soon restored to a satisfactory level. Outside interest improved rapidly, resulting in considerable help and donations and the County Administration became more inclined to assist us in our efforts.

"I was aware of the real need of constituting general and comprehensive collections west of Chicago and a fine start was made. During my yearly visits it has been gratifying to me to see the improvements.

"When old age compelled me to retire in 1960, I felt that an atmosphere of sincere detente and reasonable happiness prevailed, which is so important for efficient results.

"I derived a great deal of satisfaction and pleasure from my directorship and my long stay in Los Angeles. I sincerely regretted to leave when it became unavoidable. I treasure today not only the memory of those days, but also my remaining links with the Los Angeles County Natural History Museum."

The Art Division too was busy putting on exhibits of work by such artists as Van Gogh, Da Vinci, Rouault, Renoir and Goya. But plans were now being made to move the Art Division into a new museum to be constructed in Hancock Park.

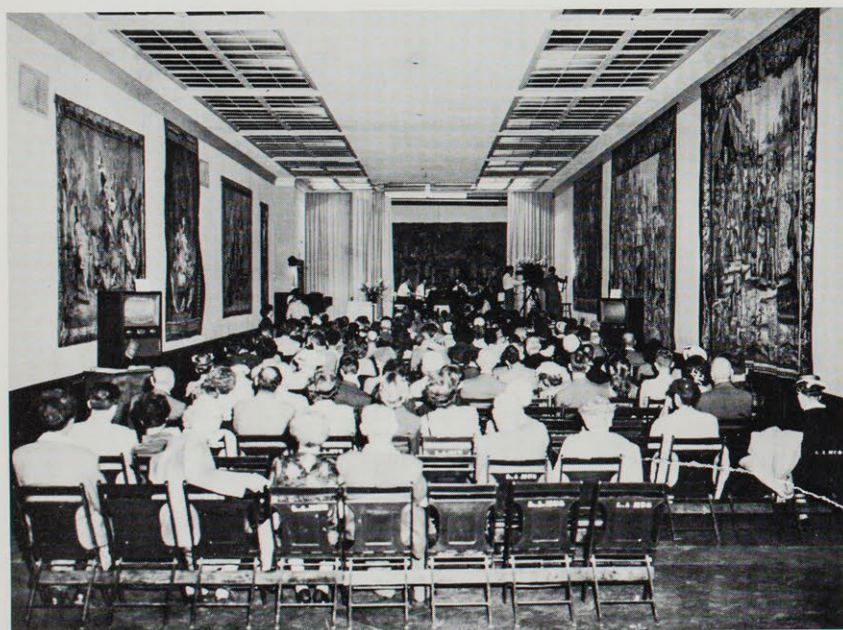
Programs issuing from the Division of Education were continually growing. One large program, introduced and continued for ten years, was the Southern California Science Fair. Public schools and other organizations sponsored this program under the executive director, a member of the Division of Education. It was a program designed to encourage young teenage scientists. Each spring hundreds of winners from school fairs brought in their exhibits which, in addition to their scientific value, were characterized by color, noise, live animals, and strange odors. At times pet rats, lizards and birds escaped into the galleries. And one year a still, under a fancy title, was discovered gurgling away in the gallery. Well, there is science in "spirits."

Delacour had now reached retirement age; his term at the Museum was at an end. Seven months after he left, the new auditorium he had secured for the Museum was dedicated to him, a man, who in his quiet way, had contributed much to the growth of the Museum and its acceptance in the professional community.

Fred Gehring again came to the rescue as Acting Director.



The Jean Delacour Auditorium was opened in 1967.



Chamber Music concerts were held in the old auditorium, the gallery which now houses the Hall of Marine Biology.



For ten years the Science Fairs encouraged thousands of young scientists and drew hundreds of thousands of visitors to the Museum.

A RESEARCH CENTER

1961–1970

When the Art Museum moved, the staff was faced with over twenty empty galleries. Curators now had room to display more of their vast collections and the challenge to the Exhibition Division was met with exhaustive work and excellent designs; vital, dynamic and

from the halls, Mexico's remarkable collection of Pre-Columbian art arrived on tour for its Los Angeles visit. For many months the art galleries were full of the material, the rain god reigned over the foyer and a great Olmec head rested on the front steps.

The following decade under the director, Herbert Friedmann, was a time of great change because of new programs and the departure of the new Art Museum. Before it left, a King Tut show from Egypt was exhibited to large crowds. And, as art exhibits were removed



Important exhibits, such as the Master Works of Mexican Art, drew large crowds.

23



Herbert Friedmann
(1900–)

For its sixth director, the Board of Governors chose Dr. Herbert Friedmann, famous ornithologist. Dr. Friedmann was born and educated in New York and was associated with research and teaching at several well-known universities in the area. For thirty years he worked at the Smithsonian Institution as a curator of birds and later as head curator of zoology. He summarizes his work at the Museum:

"When I came to the Museum I knew that the Art Division was to separate from it and become an independent institution. I made an attempt to anticipate likely growth and development particularly of the Life Sciences and Earth Sciences Divisions. To assure growth and activity, especially research activity, I began a program to involve as many of the curators as possible in research projects and to obtain numerous research grants from outside sources. Fourteen positions once assigned to art were given to the Museum, the science staffs doubled in nine years and the

new paleontology laboratory was built.

With the enhancement of the Museum's research activities came a great growth in the number of technical publications requiring a part-time editor.

Aside from the new collections brought in through research and grant-supported field work, large collections came by transfer from other institutions. The growth is illustrated by the herpetology collection, which grew from 4,000 specimens to over 110,000, the fourth largest in the country.

History grew less rapidly than science, largely because there was no real historian-trained curator in the early years. The Education Division was the one area which did not benefit proportionately. However, its numerous programs were far greater than those in most large museums.

Recently a former member of the Board of Governors succinctly stated that the main result of the nine years was to make the Museum "more professional." In the scientific world it has become recognized as a high-grade, active center with a broad, world-wide basis of interest and competence."

meaningful. Should one be inclined to criticize the work output at the Museum, a survey of the new exhibits should silence the words. Permanent galleries installed included: *Pre-Columbian*, *South Pacific*, the first *Cenozoic*, *African Ethnology* and *Arms and Armor*. Renovation was made in *California History*, *Westward Movement* and *Transportation*. Many temporary shows were also installed: *Black History*, *Japanese in Los Angeles*, *Old Chinatown*, *Gold Before Columbus*, *Water Fowl of North America* among others.

Friedmann, interested in developing a great science center, began to work in several directions on the foundation built by Delacour. Research grants totalling \$1,500,000 were applied for and obtained, while universities were successfully encouraged to add their collections to the Museum's own. Finally a master plan was designed to include a building

parallel to Units I and II, but lack of county funds prevented its realization.

As scientific research increased its pace within the Museum, field work was going on in many places. The Knudsen-Machris Expedition provided the African Elephant group, while other field programs were in operation in Africa and Costa Rica. Whales, collected for another project, were coming in from various sources. One "ripe" specimen had to be left in the elevator over a weekend and a true natural history atmosphere pervaded the Museum for several days. Paleontologists were busy collecting dinosaurs from Montana and Baja California and other fossils from Southern California.

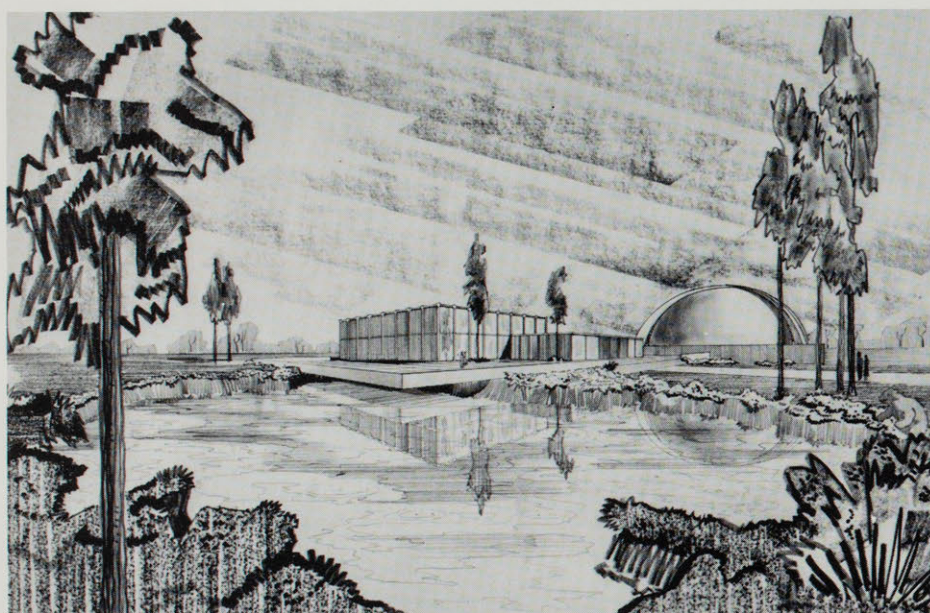
Docents soon invaded the Museum as an extensive program was begun for women volunteers. Now the school program more than

doubled, special groups were provided for and the curatorial staff benefitted as docents learned to make study skins, mend pots, file and print specimen labels.

In 1969 excavation began once again at Hancock Park and the two-hundredth anniversary of the discovery of the "tar pits" was celebrated with a Fiesta staged by the new Natural History Museum Alliance. This fine organization has grown and contributed greatly to the Museum program.

During the following year Dr. Friedmann reached retirement age. This quiet, gracious, scholarly man with a wry sense of humor had provided a great impetus to progress and growth in exhibitions and research at the Museum.

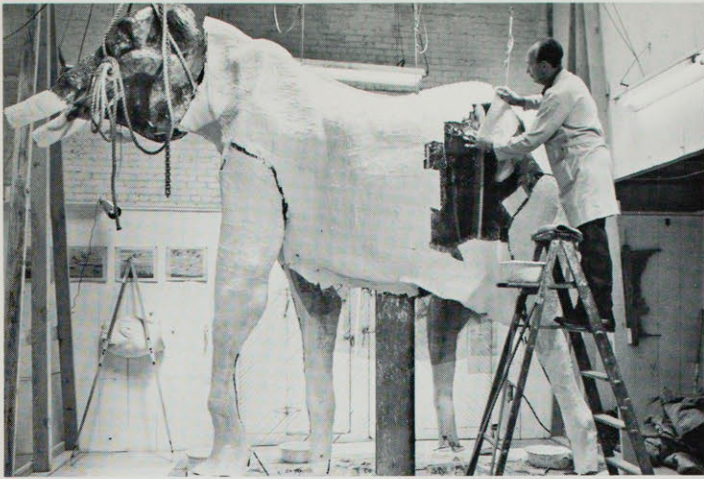
One more time Fred Gehring became Acting Director in the interim.



One of numerous plans for a Rancho La Brea Science Museum. It would be many years before such a structure became a reality.



Many research projects are carried on by the curators.



Construction of the male for the elephant group was done in the Museum taxidermy shop.

New exhibit designs used to display arms and armor.

An over-ripe whale's head, left in the elevator over a warm weekend, produced a pungent atmosphere about the Museum.



Docent training began in the early sixties.



The popular Ethnic Arts Shop was opened in 1972.



Fred Gehring (1912–)

Fred Gehring served as acting director four times between directors. His outstanding career at the Museum began in 1934 and was completed at his retirement in 1977. It was during the depression that he came to the Museum as a messenger boy, but his training and ability soon moved him into positions of more responsibility until he finally became assistant director. McKinney called him the "wheel" around which the workings of the Museum revolved. Delacour depended upon him to such a degree that he informed the incoming director, Dr. Friedmann, that he should immediately resign if Fred Gehring retired. Certainly his great talent lay in his understanding of county practices, forging strong ties between the county administration and the Museum and his relationship with Museum administrators.

Gehring points out several developments in the Museum's history:

"After surviving the Great Depression of the thirties, the early forties were characterized by certain strong developments, particularly the establishments of two significant Divisions: Exhibitions and Education. Both of these were established through the vision and determination of Roland McKinney, brought to the Museum to develop an expanded art program which he initiated during his tenure.

"The concept behind the Exhibitions Division was to gather together all model makers, preparators and artisans to work with the curatorial staff to provide more effective and attractive exhibits.

"The objective in establishing an Education Division was to provide a trained staff to interpret exhibits by visual and audio aids, films, lectures, gallery tours, demonstrations and other programs. Because of McKinney's efforts the Board of Supervisors became aware of the importance of education in the Museum. When a recommendation before the Board of Supervisors suggested the elimination of the Division of Education, the Board did not accept it but turned the problem over to the Museum staff. Unfilled positions were sacrificed and the Division was saved.

"One of my earliest impressions was the need for more public awareness and understanding of the Museum. This was also true of officials involved with budget allocations and the provision of services for an effective operation. Through the years there has been a slow but progressive improvement in the recognition of the importance of the cultural program of the Museum.

"The growth and development of both the Museum and the public acceptance of the Museum as an important part of life in Los Angeles, have been the most gratifying aspects noted during my forty-plus years at the Museum."

PHYSICAL GROWTH

1970—

Dr. Mead, the seventh director, came into a well-established Museum outgrowing its physical boundaries. Hope of obtaining public tax money for expansion had proven futile for many years. A new approach was necessary and Mead and the Board of Governors began to look for private funds to realize plans made for a North Wing for the Museum. When half the funds had been secured, the County Board of Supervisors was approached to match them. It was a successful venture and the new wing was completed in 1976, built to accommodate exhibits, laboratories, offices, storage, the gift shop, cafeteria, print shop and photographic department. A new parking lot was constructed, an entrance from the north side of the building and a fine taxidermy wing on the fourth floor.

Hancock Park too was not neglected. After numerous plans dating from the early twenties, George C. Page came forth with architectural plans and several million dollars which were accepted by the County of Los Angeles. The plans revealed a unique building, the George C. Page Museum of La Brea Discoveries, a satellite of the Natural History Museum. The new building was opened in 1977.

These two remarkable additions have received national recognition, proven a great encouragement to the staff, and have created enthusiastic participation within the community.

Construction hindered the exhibition program, but temporary exhibits included *Pre-Columbian Anecdotal Sculpture*, *Manzanar, Art of the Automobile*, *Jade—Stone Heaven*

and *Art from Zaire*. The *Garland Hall* was opened as well as the long anticipated Marine Hall.

Research and field work progresses well in the Science Division and some expansion is now possible because of the new wing and the Page Museum.

The Education Division too has continued and strengthened its extensive array of programs, recently adding the successful and popular craft shows.

The neglected child of the Museum has always been the History Division. Now, with excellent professional direction, it is developing into a well organized and well staffed division. Recent exhibits reflect the research and work of this staff.

In such a brief account, it is not possible



Giles W. Mead
(1928—)

The present director of the Museum, Dr. Giles Mead, was born in New York and grew up in Los Angeles. He graduated from Stanford where he earned all his degrees. Formerly he conducted research on fishes in the U. S. Fish and Wildlife service, Woods Hole Oceanographic Institute and Harvard University.

He reports on the past seven years as follows:

"Whatever actually is accomplished within a complex institution, particularly one with government as well as private affiliations, always seems to be far too little and happens much too slowly. When I succeeded Dr. Friedmann as director in 1970, the Museum already had a proper balance of functions including the scholarly as well as the exhibits approach to the collections that distinguishes the true museum from other related institutions. The more obvious changes in our Museum during the subsequent period have not been policy-induced changes in emphasis, but physical modification of the Museum: the addition of a new north wing and entrance along the north side of the building; and the Page Museum of La Brea Discoveries, our first satellite institution. Both were badly needed and were made possible by the collaboration between County Government and private citizens. But an institution's real strength lies in its staff, and substantial effort has been devoted to staff professionalism. I view with great satisfaction the professional and personal attributes of those who have chosen to join our curatorial and administrative group during the past seven years. Our objectives have always exceeded our abilities, and I as-

sume that they always will. But that frustration is at least mitigated by the recognition that in physical plant, quality if not quantity of professional staff, and the effectiveness of exhibits, educational and research programs our Museum has become progressively stronger.

"The next decade will be unusually critical. Increased funding from tax revenue will be minimal, while inflation and the explosive increase in the price of real objects and material will reduce our program ability unless compensatory revenue can be found. It will be a period of internal toughening. It will be one in which institutional development and public awareness programs that are intimately intertwined with our operational programs must be forged. Externally it will be a period during which the social conscience of the community and its cultural aspirations must be nurtured. Both alone and with sister institutions, our community is faced with the choice: support them both privately and through your elected local governments or watch them fade away—first from positions of prominence and respect, then from meaningful contribution in any real sense. Signs of atrophy in some institutions are already apparent. Program development, perhaps even new satellite entities may indeed come into being during the coming ten years if the proper combination of money, time, and of experience, knowledgeable and aggressive talent should emerge. But the intentional priority, one to be pursued with a real sense of urgency, must be institutional and community self-analysis and the development of a strategy that will mobilize our constituency and put it to work for institutional betterment."



A spectacular annual Crafts Fair is a new program provided by the Division of Education.



Trees were moved as construction for the new North Wing was begun. A cyclist had locked his bike to the tree while he visited the Museum. Both tree and bike were moved to the edge of the park.



Hildegard Howard Cenozoic Hall, completed in 1977.



Late in 1977 the Marine Biology Hall was completed.

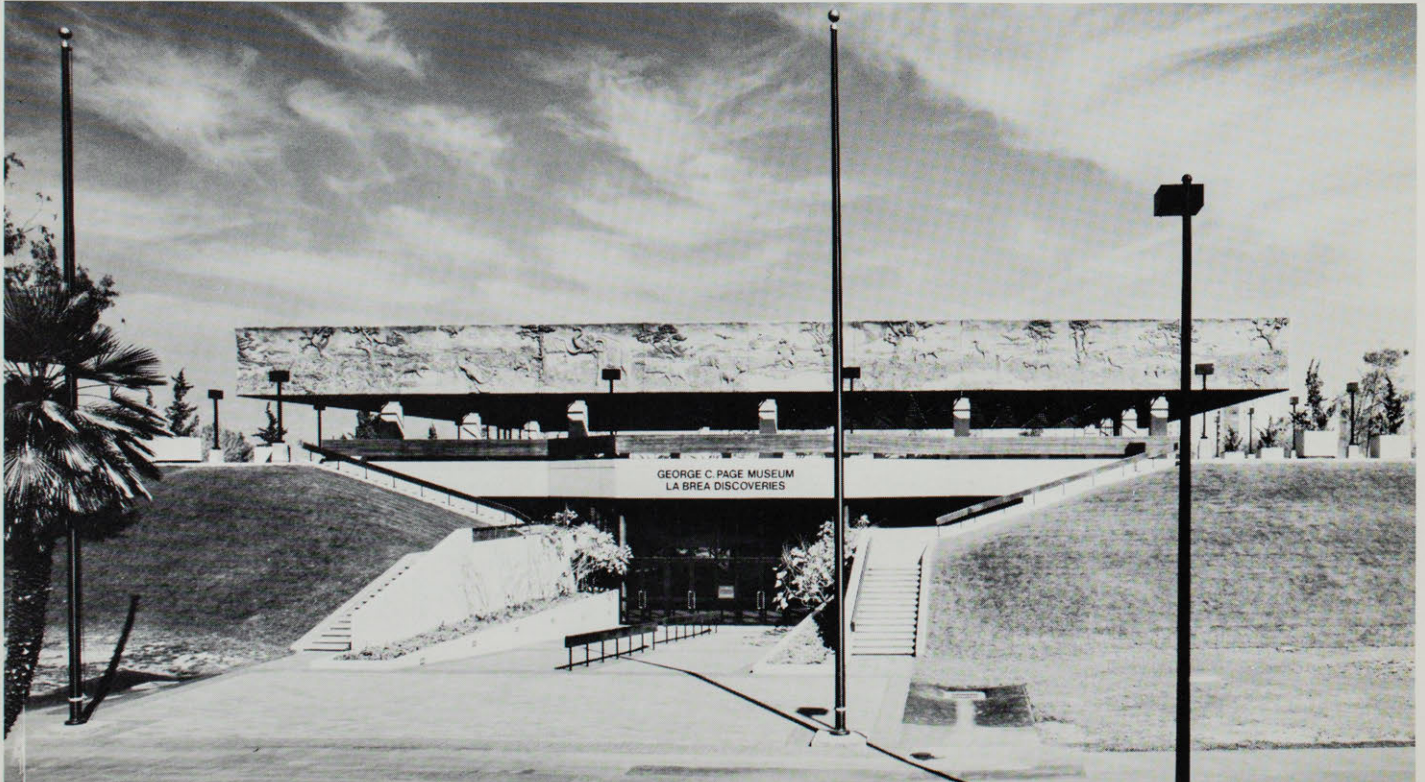


The new North Wing provides a new entrance as well as exhibit and work space.



Exhibit space provided by the new North Wing permits more changing exhibits.

George C. Page Museum of La Brea Discoveries, opened in 1977. This is a satellite building of the Natural History Museum.



to mention all phases of museum work, but over one hundred and sixty staff members make possible a successful operation. Guards, cabinet makers, painters, maintenance personnel, printers, photographers and clerical staff are a part of the glue that holds together our great Museum.

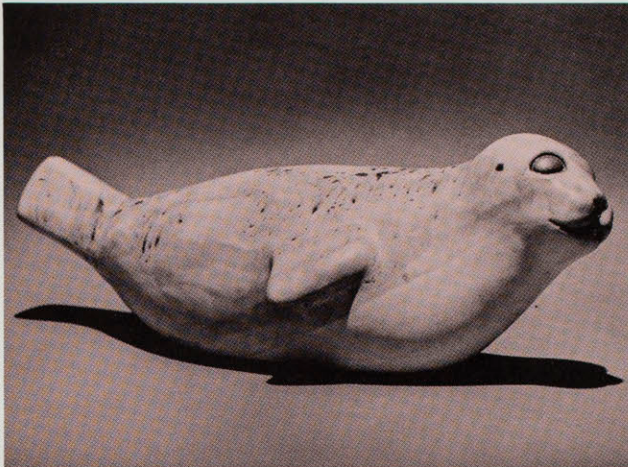
His work is not finished, but Dr. Mead has already made a great contribution to the Museum. This intelligent, energetic, friendly man may be seen in any part of the building revealing his interest in the many aspects of the work and planning for an even greater future. With the concern and guidance of directors such as this working with the dedicated Board of Governors, the County Board of Supervisors and interested citizens, this cultural center opened sixty-five years ago will certainly attain the changing and broadening goals of its leaders.

NOTE: This account is a brief survey pointing out material of probable interest to Alliance Members. Research on the history of the Museum is still being compiled. While most of the information in this article is well-documented, some comes by inference from letters and published material or from the memories of employees and friends of the Museum. All well-documented additions or corrections are welcome and will be included in the archives of the Museum and possibly published in a longer history of the Museum.

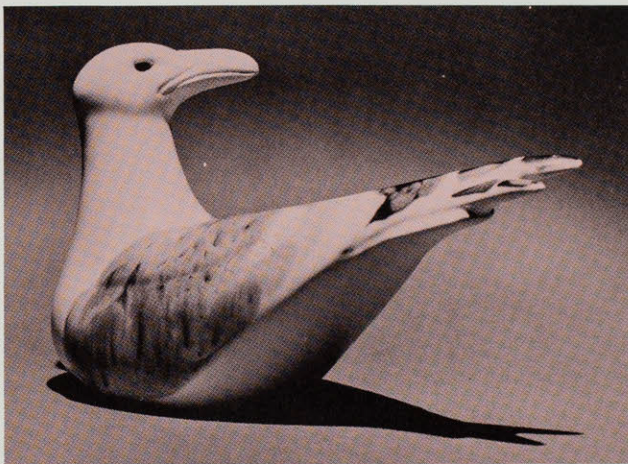
Please send to: **Gretchen Sibley**
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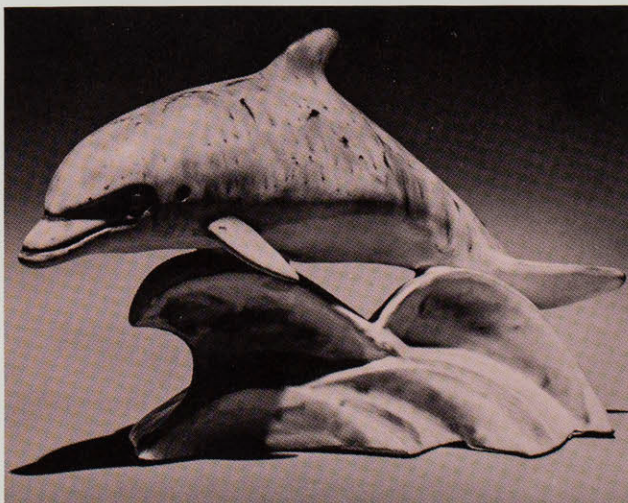
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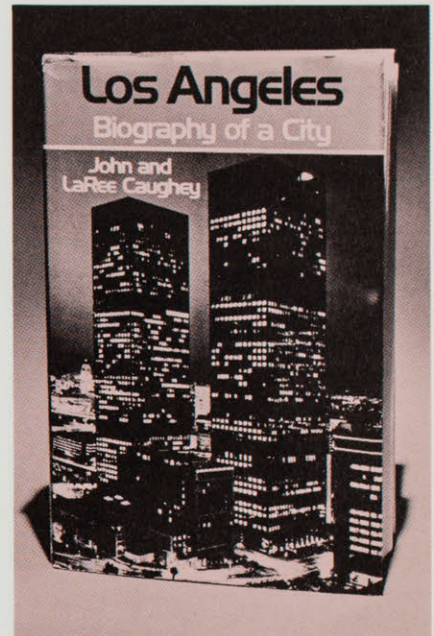


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